

PRODUCT PLACEMENT IN MAD MEN

by

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Abstract

This study is a brand-by-brand analysis of product placement within AMC's hit television drama *Mad Men*. Product placement is a method of advertising that places brands and products within pre-existing forms of entertainment to enhance brand sentiment. Through a methodology constructed of peer-reviewed research, four brands within the plot lines of *Mad Men* were analyzed to construct viewers' brand sentiment, or the viewer's takeaways on each brand based on its placement within the series. Analyzed brands included Lucky Strike Cigarettes, Hilton Hotels, Jaguar Cars, and Coca-Cola. This research confirmed the findings of Teurlings' 2011 study, which purported that placements of brands within entertainment media are perceived more positively if they are deeply ingrained within the entertainment rather than blatantly displayed as advertisements. It also confirmed Russell et al.'s 2013 study, which found viewers tend to align their attitudes toward a brand to match those of the characters.

Overview and Purpose

The advertising industry uses entertainment as a technique to engage viewers and ultimately solicit sales of products and services. Often, ads come in the form of “product placement,” which is a method of embedding sales-driven messages into pre-established entertainment mediums or programming. By placing a product within a visual story or form of entertainment, advertisers seek to have people associate the positive feeling of being entertained with a product. However, it seems that successful product placement is not as black and white as simply getting brand name usage within entertainment programs. There are countless contexts, frames and angles through which the viewer can be exposed to products. Viewers draw different conclusions about a product based on the situation in which it is presented as well as on the mental and emotional frames they bring to the entertainment program.

AMC’s *Mad Men* is a television show that was produced explicitly to facilitate product placement. The show is about an advertising agency in New York City that constructs ad campaigns for major corporations like Lucky Strike Cigarettes, Hilton Hotels, and Coca-Cola (*Mad Men* [Television], 2014). On its own, *Mad Men* is an incredibly popular TV show that portrays a dynamic cast of characters navigating through personal trials and significant moments in American history and culture. With the addition of product placement, *Mad Men* becomes even more profitable to its producers as advertisements are written deeply into the plot of the show.

Not all embedded brands are positively portrayed in *Mad Men*. The show paints many of the featured companies and products in a negative light, making it unclear whether or not the company paid for its spot in the show. By portraying some brands negatively, the show appeals to the intuition of the viewer by showing that *Mad Men* does not exist for the sole purpose of advertising products. This method effectively camouflages the brands that have paid for their spot in the show in an environment of many other brands. *Mad Men* takes an intimate look at these featured companies, showing both positives and negatives of the people and products involved. Although the fictional

episodes seem to be written for entertainment purposes, viewers draw real conclusions about the show's brands based on how they were presented within the program.

This project analyzes five of the featured brands and constructs a qualitative "brand sentiment," or feeling the viewer receives about a company based on the context in which it was presented in *Mad Men*. This research yields two outcomes:

1. Analysis of which brands benefited and which suffered, respectively, for their participation in the plotline of the show.
2. A case study revealing best practices in product placement within television entertainment programs.

Key Terms: *Product Placement, Brand Sentiment, Advertising, Entertainment*

About Mad Men

"MAD MEN

A term coined in the late 1950's to describe the advertising executives of Madison Avenue.

They coined it" (*Mad Men* [Television], 2007).

Mad Men is a television drama produced by AMC, which aired from 2007-2015. The show follows a 1960s New York City advertising agency, *Sterling Cooper* (sometimes *Sterling Cooper Draper Pryce*), through the professional and personal lives of its employees.

Mad Men is a historical drama –similar to that of *Forrest Gump*–portraying a cast of characters as they live in the United States from 1960-1971. The show navigates historical events such as the first moon landing, The Beatles playing at Shea Stadium, and the deaths/assassinations of major figures such as John F. Kennedy, Marilyn Monroe, and Martin Luther King, Jr.

Mad Men dramatizes a fundamental shift in the American zeitgeist that occurred in the 1950s and 60s; i.e., the desire to buy things based on feeling rather than reason. During this time, Madison Avenue realized that the heart yielded purchasing power much more effectively than the brain. This shift is illustrated through the advertising campaigns that are featured throughout the show, which place great emphasis on the overarching theme of happiness. *Mashable* writer Carita Rizzo once

described the series as "... a study of happiness — or lack thereof — and how despite great historical and cultural shifts, personal growth is often stagnant" (Rizzo, 2015).

Theoretical Framework

"A work of art is not finished until the viewer looks at it; the viewer is essentially the most important part of the artwork" (Hazard, 2016).

Previous research on product placement suggests that the subtle placement of a product or brand within a form of entertainment can significantly alter one's attitude toward that product (Glass, 2013). Results have shown that receivers of these messages identify brands they're exposed to as 'good' much more quickly than they identify them as 'bad.' Conversely, message receivers automatically identify competing, non-placed brands as 'bad' before they would consider them 'good.' However, context is everything. Viewers have vastly different responses to the messages depending on the usage, prominence, and the place within the story.

One famous example of product placement is in the film *Cast Away* (*Cast Away* [Motion picture], 2000). The main character, played by Tom Hanks, is an executive for American shipping and delivery service, FedEx, who finds himself trapped on a remote island for years after his freight carrier crashes over the Pacific Ocean. The movie features the FedEx logo more than 50 times in the first 15 minutes of the movie, including following a package through every step of its shipping journey, each step giving a behind the scenes look at FedEx facilities. Originally FedEx was horrified by the idea of creating a motion picture about one of their planes crashing, leaving a man to fend for himself on a remote island in the Pacific. However the prominent product placement in a popular film earned them unprecedented brand awareness. FedEx claims to have paid no money for its placement in the film, although they admitted to providing the film crew with access to FedEx facilities, transportation, and employees during the filming process. In other words, FedEx greatly facilitated the production of the film.

The success of FedEx cannot be boiled down to the fact that a lot of eyes saw their logo often in the film, although such prominence is certainly notable. One study states that positive attitudes toward a brand disappear when a “persuasive intent prime precedes exposure to the placement.” (Cowley Barron, 2013). This means that viewers do not like it when their entertainment is interrupted by a plug for some business. *Cast Away* never explicitly advertised FedEx to the viewers, or directly encouraged them to ship with FedEx; in fact it does the opposite. FedEx crashing a plane as a major plot twist in the movie makes it seem like a smear campaign from some other shipping corporations. This counterintuitive approach is what made the product placement successful, i.e., it does not look like an advertisement.

The product placement within *Mad Men* is similar to that in *Cast Away* in the sense that the product placements do not directly solicit sales. They present a qualified argument for the product from the “suits” on Madison Avenue. Moreover the products are not passively placed within the show, but rather intimately ingrained within the storyline. A 2011 study states that this method of integration makes the viewer remember the product because of the role it plays in the story, a radically different and yet arguably equally effective method of advertising (Teurlings, 2011).

In 2008, the Federal Communications Commission (FCC) addressed product placement and embedded advertising, based on programs including *Mad Men*, among others, and evaluated whether or not integrated advertising in forms of entertainment are in the public interest (Cain, 2011). The cited report includes a discussion of First Amendment protections of advertising and creative platforms for embedded marketing including free speech. It also discusses the blurry legal grounds the government could take against the advertising industry. It concludes that advertising, which involves First Amendment protections, is often difficult to separate from the entertainment platform in which it is presented. The FCC concluded that with the examples presented, including the presentation of Lucky Strike Cigarettes in *Mad Men*, they could not distinguish sales messaging from entertainment; which is protected by the first-amendment. Therefore, the FCC had no grounds for regulation.

Another context consideration for brand sentiment comes into play when the story incorporates the emotions and attitudes of characters. A study analyzing product placement in sitcoms says that viewers tend to align their attitudes toward a product to match the views of the characters (Russell et Al., 2013). This is a specifically important consideration in the context of *Mad Men*, because the main characters periodically gain and lose clients throughout the course of the show, and more often than not, when clients leave there are clearly negative feelings toward them. So even if a product is subtly well-integrated with a prominent spot in the show, the overall placement could be seen as a failure if the characters do not ultimately see the company or product as positive.

Throughout *Mad Men*, meaning is frequently implied through dialogue and character context. Quotes regarding these brands cannot be analyzed as text alone. As previously mentioned, characters' attitudes toward a product shape the way a viewer feels about the product (Glass, 2013). Therefore, it would be inappropriate to generalize about the effectiveness of product placement in *Mad Men* solely based on a quantitative count, like the number of brand mentions or duration of time a product is shown in the program.

In light of this research, in order to construct a comprehensive "brand-sentiment" for a given company/product within *Mad Men*, it is imperative to take a multi-faceted research approach, allowing for qualitative synthesis of the context in which the brands are presented. In addition to analyzing dialogue, this research will consider implied meaning through character attitude, dress, plot, visual cues, and historical context in determining the viewers' likely impressions of a brand.

Method

This study analyzes four brands that appear throughout the show:

1. Lucky Strike Cigarettes
2. Hilton Hotels
3. Jaguar Cars
4. Coca-Cola

All episodes containing a mention of each brand were considered in constructing brand sentiment. The brands were also considered in the context of the show as a whole. As the show progresses, the agency pursues more lucrative clients and therefore the perception of a particular brand is based on its place in the series and the other brands that are mentioned within the same general timeframe.

The construction of brand sentiment will be firstly based upon pre-existing brand notions. A 2012 study from Schweidel et al. suggests that brand sentiment is not constructed solely from one outlet of conversation, (e.g. social media) and therefore brand sentiment must be constructed in the light of an individual's associations with that brand (Schweidel et al, 2012). Therefore this study accounts for potential pre-existing brand notions and general brand perceptions which viewers may bring to the media and use to frame their personal takeaways.

Secondly, brand sentiment is constructed through the analysis of external markers, such as media conversations or social media reactions, as these are indicative of the public's perception of the media. According to Instantly, Inc., who specialize in digital analytics and insights technology, "Brand sentiment research focuses on measuring external markers, such as conversations and social media comments" (Insights Inc., 2016).

The pre-existing brand notions and external markers were analyzed in addition to the aforementioned contextual considerations of brands in the show to formulate a comprehensive brand sentiment for each of the four brands analyzed.



Lucky Strike Cigarettes is the logical starting point in brand analysis in *Mad Men* for multiple reasons. First, Lucky Strike is the focus of the pilot episode of the show, in which Don Draper struggles to construct an ad campaign for the cigarette company amidst new health regulations from the federal government. Second, a survey conducted in 2015 revealed that when regular show watchers were asked, “Which product or brand do you most associate with *Mad Men*?” 70 percent of participants responded “Lucky Strike” or “Lucky Strike Cigarettes” (Dykes, 2015). This goes to show it’s hard to say Lucky Strike without mentioning *Mad Men* in the same breath. Finally, Lucky Strike experienced a startling increase in sales between 2007, when *Mad Men* first aired, and 2013 of more than 10 billion packs sold: 23 billion packs sold in 2007 versus 33 billion packs sold in 2013, a 43 percent increase (Pow, 2013). As the Federal Government has essentially outlawed the solicitation of sales for cigarette and tobacco companies, embedding Lucky Strike in the *Mad Men* storyline presents a unique strategy that raises questions regarding the ethics of embedded advertising within entertainment programming. For instance, how is health communicated within the context of the show? Does television programming establish norms for viewers’ lives? Has *Mad Men* made smoking cool again? Does *Mad Men* make people smoke cigarettes?

According to a study analyzing product placement within prominent entertainment programs, successful product placements are subtly written into the script in a believable way, and not blatantly evident of being a paid spot (Cowley Barron, 2013). In other words, if it is clear that the program is

integrating advertising, the levels of enjoyment in viewers decrease. This study also shows that product placement is more effective in persuading non-regular viewers of the show. People are more likely to accept a product or brand to which they are not regularly exposed. Conversely people who regularly watch the show are less likely to accept the brand placed in their entertainment program, unless it is integrated in a fresh and creative way.

About Lucky Strike Cigarettes

Originally produced by R.J. Reynolds Tobacco Company based in Durham, North Carolina, Lucky Strike has, since first airing on *Mad Men*, become synonymous with the show. The placement of this product at the forefront of the show's plotline, not to mention in the hand of Don Draper in the show's logo, brings up considerations related to health communication, propaganda, and the increasingly blurred line between advertising and entertainment.

It is also notable that Don Draper's character is based on a non-fictional advertising executive, Draper Daniels. Daniels was an advertising legend from Chicago in the 1960s and early 70s, with a number of famous advertising campaigns attached to his name, most notably "The Marlboro Man" campaign. So in the first episode of the series we immediately see the relationship to the historical figure in a fictional plotline as they replaced Marlboro cigarettes with Lucky Strike.

In the show, Lucky Strike is a client of Sterling Cooper for four seasons and 49 episodes. The account is the top grossing client at the agency, yielding the firm around \$26 million annually for its work. According to an U.S. dollar inflation calculator, that's the modern equivalent of about \$200 million. Suffice to say, Sterling Cooper was willing to do anything to keep Lucky Strike happy and paying the agency's bills. Roger Sterling managed the account, meaning he would periodically take young Lucky Strike Cigarettes executive Lee Garner Jr. out for fancy dinners or drinks and provide him with any accommodations he desired professionally or personally.

There are four examples in the show that are critically important to understand the impression Lucky Strike gives to viewers:

1. Pilot Episode: Don creates “IT’S TOASTED,” Lucky Strike’s actual motto.
2. Salvatore Romano is fired for being approached by Lee Garner Jr. in a windowless editing room, as Lee attempts to solicit sex from him.
3. The agency throws Lee Garner Jr. a lavish Christmas party despite being in deep financial trouble.
4. Don’s ‘Why I’m Quitting Tobacco’ full-page *New York Times* ad.

Season 1 Episode 1: “Smoke Gets in Your Eyes.”

*SCENE 1- Don creates “IT’S TOASTED” tagline.

The pilot episode of the series focuses on the creation of Lucky Strike’s famous tagline, “IT’S TOASTED.” The show begins with protagonist Don Draper sitting in a bar in New York City in 1960 attempting to create a new tagline for Lucky Strike cigarettes. His big challenge is working around new legislation that prohibits promoting cigarettes in relation to health, which was based on studies from *Reader’s Digest* linking cigarette smoke and cancer. Don spends the majority of the show’s pilot episode worrying about what to do in this crisis, with no concrete solution.

When Don finally meets with Lucky Strike toward the end of the episode, he still has no solution for a cigarette ad without a health angle. In a moment of epiphany, Don realizes the opportunity they are given after the government regulated health angles in tobacco ads.

Don Draper: *“This is the greatest advertising opportunity since the invention of cereal. We have six identical companies making six identical products. We can say anything we want. How do you make your cigarettes?”*

Lee Garner Sr.: (Lucky Strike Executive): *“...We breed insect repellent tobacco seeds, plant them in the North Carolina sunshine, grow it, cut it, cure it, toast it...”*

Don: *“There you go. There you go.”* [Don writes “IT’S TOASTED” on the chalkboard]

Lee Garner Jr.: (other Lucky Strike Executive): *“But everybody else’s tobacco is toasted.”*

Don: *“No, everybody else’s tobacco is poisonous. Lucky Strikes’ is toasted.”*

Don goes on to explain that advertising is based on happiness, and that people want to be reassured by companies like Lucky Strike that what they’re doing is okay.

Scene Analysis

Don uses the fact that cigarettes are addictive to help sell Lucky Strikes in the aftermath of a widely publicized campaign against tobacco, in *Reader’s Digest*. In essence, this advertising campaign was a rebuttal to the government and media’s critique of the tobacco industry. The “IT’S TOASTED” campaign takes the focus away from health and shifts it to the toasty goodness of the cigarette, which reassured customers that Lucky Strike is still making the same delicious cigarettes customers love and do not want to stop smoking. In reality, the tagline “IT’S TOASTED” has been used on Lucky Strike packaging since 1917, far before public health concerns arose over cigarettes.

Season 3 Episode 9: “Wee Small Hours.”

*SCENE 2- Lee Garner Jr. Solicits Sex From /Fires Sal

The focus of this episode is Art Director Salvatore Romano, or Sal. Throughout the first three seasons of the show, there are subtle references about Sal’s sexuality, implying he is secretly gay. Earlier in the third season of the show, Don and Sal go on a business trip and stay in a hotel in separate rooms. In the middle of the night the hotel’s fire alarm goes off. Don sneaks out on the fire escape and knocks on Sal’s window, and he accidentally sees the hotel’s bag boy undressed in the room with Sal. Don “forgets about it” and keeps the secret between the two of them. In this episode, Sal is directing a new Lucky Strike commercial and on the set with Lee Garner Jr. and Pete Campbell.

Pete: *[to Lee]* “I’m telling you, it’s bad for me.”

Lee: “What’s that supposed to mean?”

[Lee lights Pete’s cigarette as he coughs hard.]

Later in the editing room, Sal asks Lee to look over his shoulder into the film editing lens. Lee puts his hands on Sal’s chest and shoulder, as if attempting to solicit sex. Sal gets up and walks away.

Lee: “C’mon. He’s not coming back for a while. *(Referring to video editor in other room)* I’ll lock the door.”

Sal: “I’m married”

Lee: “So am I.”

Sal: “There’s been a misunderstanding.”

Lee: “I know what I know.”

[Sal goes over to the door and turns the lights on, mentioning next steps in filming process.]

Lee: “I get it. You’re at work. That’s too bad.”

[Lee walks out. Sal throws film against the wall in anger.]

*SCENE 3- Sal gets fired

Lee drunkenly calls Harry Crane later that night, asking that Harry get rid of Sal. Harry tells a colleague he sounded drunk and decides to do nothing. When Lee comes into the office again, Sal is in the room and Lee storms out angrily without saying anything.

Roger: “Sal, you’re fired.”

Sal: “Are you serious?”

Roger: “Lee Garner Jr. wants you fired.”

Roger tells Harry to tell Don to fix it. Harry and Sal walk into Don’s office extremely flustered.

Don: “Who died?”

Harry: “I screwed up with Lee Garner Jr.”

Don: “What?!”

Sal: “He told Harry to fire me.”

Don: “Fantastic. That’s a \$25 million account you stuck your nose in Crane. Just get out.”

[Harry leaves.]

Don: “What happened with the cut?”

Sal: “He was drunk. And he cornered me in the editing room... and I backed him off, I told him I was married and he was embarrassed and he left.”

Don: (*smugly*) “You must have been really shocked.”

Sal: “I was.”

Don: (*in an angry, almost sarcastic tone*) “But nothing happened, because nothing could have happened because you’re married.”

Sal: “Don, I swear on my mother’s life.”

Don: “You sure you want to do that?” (*Implying he knows that Sal is gay*) “Who do you think you’re talking to?”

Sal: “I guess I was just supposed to do whatever he wanted? What if it was some girl?”

Don: “That would depend on what kind of girl it was and what I knew about her.” (*Referring to the time in the hotel with the young male bellhop*) “You people.” [*Shaking his head*]

Sal: “I didn’t do anything but turn him down. He’s a bully.”

Don: “Lucky Strike could shut off our lights. [*Don stands up and shakes his hand.*] I think you know this is the way this has to be. You’ll do fine.”

This example illustrates the power of Lucky Strike’s business to Sterling Cooper. The account is so profitable, that amidst the blatant mistreatment of one of Sterling Cooper’s valued employees, Don sides with the misguided Lucky Strike executive and profits. It conclusively proves that Sterling Cooper is willing to do anything to keep Lucky Strike’s business.

Season 4 Episode 2: “Christmas Comes but Once a Year.”

*SCENE 4- Lee Garner Jr. Requests Christmas Party Despite Company’s Financial Deficit

In this Christmas episode, finance manager Lane has toned down the Christmas party because of deeply troubling monetary restraints for the firm. They recently started their own firm and are pouring a lot of capital into the project, despite not having a large volume of clients. Lucky Strike at this point constitutes more than 70 percent of the company’s income.

Here, Lee Garner Jr. calls Roger and surprises him with news that he’s in New York and wants to attend the company Christmas party.

Lee: “Madison Avenue Christmas Party? I’ve seen the movies.”

Roger: “You won’t be disappointed.”

Roger: *(talking to Lane)* “Just got off the phone with Lee Garner Jr, who’s going to stop by. We’re going to have to have a Christmas party. A real one.”

Lane: “How did that happen?”

Roger: “It happened. In fact he was offended we hadn’t invited him already.”

Lane: “Un-invite him. Take him to the Four Seasons, he can have three entrees.”

Roger: “This man doesn’t care about food.”

Lane: *(grimacing)* “I know you’ve lived your life from a bottomless pocket, but there’s a very real system of money coming in versus money going out. Overtime. Supplies being used carelessly. Leaving the lights on. Parties. It adds up.”

Roger: “Listen Olivier, aren’t you the one always talking about how Lucky Strike is 99 percent of our business or something?”

Lane: “69 percent if we land Ponds Cold Cream.”

Roger: “We have Ponds and I hate the way you say percent, you know that?” *(Referring to Lane’s British accent)*

Lane: “What about our other clients?”

Roger: “We have no other clients! If Lee Garner Jr. wants three wise men flown in from Jerusalem, he gets it!”

[Roger calls in Joan]

Lane: “There’s been a small adjustment to the scale of our Christmas Party.”

Joan: “Lower or higher?”

Lane: “Lee Garner Jr. will be joining us. I trust you’ll make the appropriate improvements.”

Roger: “Well I don’t, we need to change its rating from convalescent home to Roman orgy.”

[Lee arrives at SCDP; he’s greeted to a big hello.]

Joan: “We’ve got gifts, girls and games but first let me get you some food.”

Lee: “Well that’s a good idea Red. I’ve been drinking all day.”

[Party continues with Lee at the head of the Conga line.]

Lee: “Where’s Santa?”

Roger: “He didn’t show. But he did leave some presents.”

Lee: “Well I swore I Conga’d by a suit. How ‘bout you Roger?”

[Roger refuses and Pete offers to wear the Santa costume instead.]

Lee: “Everybody knows Santa’s got white hair... put it on Roger.”

Roger: “C’mon.”

Lee: *(sternly)* “Put it on.”

[Blank stares and a willing shoulder shrug from Roger.]

Lee: “He’s a hell of a sport.”

(Roger dressed as Santa)

Roger: “HO HO HO! Merry Christmas! And what do all the good boys and girls want for Christmas? Lucky Strike! *(Handing a carton of Luckies to Don)* And I have a very special present for a boy who knows he’s been naughty, Lee!”

Lee: “You didn’t need to do that.”

Lane: *(mumbling)* “Yes we did.”

[Lee unwraps a Polaroid camera.]

Lee: “Thank you. Reminds me of when I was a kid, remember that? You’d ask for something and you’d get it? Made you happy?”

[Whole office applauds. Lee spends the rest of the party making members of the office sit on Roger’s lap and taking pictures of him as Santa Claus with his new Polaroid.]

(The next morning, to Roger in a German accent)

Don: “Did you enjoy ze Fuhrer's birthday?”

Roger: “May he live for a thousand years.” *[Don and Roger laugh.]*

This scene is another example of the firm being forced into providing ridiculous accommodations for client satisfaction of Lucky Strike and Lee Garner Jr. The nature of Roger Sterling's job is to give the executives everything they want in order to maintain a good professional relationship with their company. In this scene it means going deeper into their own pockets and dressing up in a Santa Claus suit to satisfy the tobacco executive's childlike Christmas party aspirations. Lee Garner Jr. even says, "Reminds me of when I was a kid."

Lee is the most concrete representation of Lucky Strike Cigarettes. His actions speak to the type of company Lucky Strike is. He has the luxury of being wild, naive and self-righteous, as he understands the dynamic of Roger and his relationship is to give him everything he wants or else he'll stop cutting very large checks to SCDP.

Season 4, Episode 10: "Blowing Smoke"

*SCENE 5- Don writes "Why I'm Quitting Tobacco"

At the end of the fourth season of *Mad Men*, Don, Roger Sterling, Bert Cooper, and Lane Pryce elect to "fire" themselves from their jobs, effectively severing their contracts with their old firm, which was being bought out, to start a new ad agency. This move, while bold, put the new agency, Sterling Cooper Draper Pryce (SCDP), in a terribly insecure financial situation in which Lucky Strike constituted more than 70 percent of the firm's income.

In the tenth episode of the fourth season, Lee Garner Jr. meets with Roger Sterling at lunch and attempts to pick up the check. Typically, Roger and the agency pay for all of the meals to 'wine and dine' their clients. Lee explains to Roger that American Tobacco is conglomerating all of its brands into one agency and that the decision had already been made to move to B.B.D.O. -- a large agency which specializes in tobacco advertising. This dramatic breakup of SCDP and Lucky Strike put the agency at severe risk of bankruptcy.

SCDP then unsuccessfully attempts to solicit a smaller women's cigarette account, maintaining their risk of going under. In response, Don angrily writes a letter vilifying Lucky Strike

Cigarettes as well as the tobacco industry as a whole, and places it as a full-page ad in the New York Times. The transcript is below:

“Why I’m quitting Tobacco.

Recently my advertising agency ended a long relationship with Lucky Strike cigarettes, and I’m relieved.

For over 25 years we devoted ourselves to peddling a product for which good work is irrelevant, because people can’t stop themselves from buying it. A product that never improves, that causes illness, and makes people unhappy. But there was money in it. A lot of money. In fact, our entire business depended on it. We knew it wasn’t good for us, but we couldn’t stop.

And then, when Lucky Strike moved their business elsewhere, I realized, here was my chance to be someone who could sleep at night, because I know what I’m selling doesn’t kill my customers.

So as of today, Sterling Cooper Draper Pryce will no longer take tobacco accounts. We know it’s going to be hard. If you’re interested in cigarette work, here’s a list of agencies that do it well: BBDO, Leo Burnett, McCann Erickson, Cutler Gleason & Chaough, and Benton & Bowles.

As for us, we welcome all other business because we’re certain that our best work is still ahead of us.

Sincerely,

Donald F. Draper

Creative Director

Sterling Cooper Draper Pryce.”

As seen above, Don writes “For over 25 years we devoted ourselves to peddling a product for which good work is irrelevant, because people can not stop themselves from buying it” (*Mad Men* [Television], 2010). Don explains that for most of his professional career, he enjoyed the plentiful

money gained from tobacco. This strategy helps advance his credibility because it shows his moral accountability and a change of heart. Don recognizes the ethically questionable nature of tobacco and decides to stand against it. He effectively authenticates his advertising practice by publicly criticizing Lucky Strike cigarettes and rhetorically connecting the toxicity of their business to the toxicity of their product.

Draper uses this piece to establish an ethos-based argument for his business reasoning. "...when Lucky Strike moved their business elsewhere, I realized, here was my chance to be someone who could sleep at night, because I know what I'm selling doesn't kill my customers" (*Mad Men* [Television], 2010). It's refreshing to hear an advertising executive talk about applied ethics in the workplace, because advertising is commonly known as indecently persuasive. This shows that while he may not have chosen to lose Lucky Strike's business, he's seizing the opportunity by informing others of the corrupt nature of the tobacco industry. Don later lists his competitors that still do work for major tobacco clients, setting his agency apart from others by implying that his agency cares about consumers. By publicly committing to "no longer take tobacco accounts," Don gives his business an ethical stamp of legitimacy (*Mad Men* [Television], 2010).

Don says that tobacco is "A product that never improves, that causes illness, and makes people unhappy. But there was money in it. A lot of money. In fact, our entire business depended on it. We knew it wasn't good for us, but we couldn't stop" (*Mad Men* [Television] 2010). He clearly alludes to the idea that Lucky Strike's business was just like their product: addictive. With Lucky Strike comprising an unhealthy majority of the firm's business, it made SCDP's stability weak and completely dependent on cigarettes. They knew it was not good for them, but could not stop them. Don's appeal is effective because it illustrates the same abusive behavior tobacco takes on its business victims as well as its consumers. By comparing a corrupt business to a corrupt product, he suggests that his ad firm is better than the competitors because they hold themselves to a higher standard.

Don's refreshingly ethical ad for SCDP effectively and creatively illustrates his business legitimacy. His passionate attack on the tobacco industry is an indisputable argument intended to upset Lucky Strike. Not only did Draper separate himself from the grueling business of tobacco, but he created an anti-tobacco bandwagon that he hopes other businesses and organizations will jump on with his firm. This strategic communication piece is Don Draper's exemplary work in engaging public interest toward a cause.

Summary of Lucky Strike

As previously mentioned, the best product placement does not appear to be an ad. Rather, effective product placement presents a qualified argument for the brand. We've seen a significant increase in sales of Lucky Strike cigarettes since *Mad Men* aired in 2007. This is most likely due to simple brand recognition. This begs the question, what is the appeal of a disease-producing product which not-so-subtly manipulates its users and according to Don in his letter, "makes them unhappy"? (*Mad Men* [Television], 2010).

I believe there are three concrete reasons that Lucky Strike's placement in *Mad Men* has produced profits and created a net positive brand sentiment.

Firstly, the manipulative product is paired with an identically manipulative show and cast of characters. Netflix's description of *Mad Men* says, "*Set in 1960s New York City, this series takes a peek inside an ad agency during an era when the cutthroat business had a glamorous lure.*" The show, more specifically the "IT'S TOASTED" campaign, portrays the shift between associating products with a rational mindset to the current era of branding when we associate brands and the products we buy and use with feeling and emotion. This nostalgic portrayal of the 1960s enables viewers to yearn for the days when society could be ignorant and live in a manner that rids us of thoughts regarding the potential repercussions of our actions. One tangible way of re-living this era's romanticized naivety is to smoke cigarettes; more specifically Lucky Strike Cigarettes as the characters do in the show.

Secondly, *Mad Men* illustrates the theme that ‘It’s good to be bad.’ Compound the nostalgic, forbidden-fruit mentality with the modern climate of television protagonists, and we come to the conclusion that bad is cool. Whether it is Tony Soprano, Frank Underwood, Walter White, Jax Teller, or Dexter, all of which are ill-willed protagonists of widely popular television dramas, we have begun cheering for the bad guys in our entertainment programs.

One example of Don’s no-contribution-to-society mentality can be seen through a monologue he gives in the pilot episode about “love”:

“The reason you haven't felt it is because it doesn't exist. What you call love was invented by guys like me, to sell nylons. You're born alone and you die alone and this world just drops a bunch of rules on top of you to make you forget those facts. But I never forget. I'm living like there's no tomorrow, because there isn't one.”

Don’s countercultural mentality paired with the rebellious nature of cigarettes gives potential Lucky Strike smokers a character to vicariously live through while smoking Lucky Strike. Being bad, like Don Draper, is a powerful feeling of independence.

Finally, Lucky Strike’s placement does not feel like an ad. To re-emphasize previous points, *Mad Men*’s writers cleverly placed a façade on Lucky Strike that it is a negative brand that sells tobacco and causes cancer. However, it seems that once they established distance from the brand in the sense that it does not seem like collusion between the company and the show, *Mad Men* was free to brand Lucky Strike as frequently as they wanted. This high frequency of mentions in the show of four seasons is enough to put a permanent brand on Lucky Strike as ‘what they smoke in *Mad Men*.’



About Hilton Hotels

Hilton Hotels was founded in 1919 when Conrad Hilton bought his first hotel. Hilton prides itself on an “innovative approach to products, amenities and service.” (Hilton Hotels, 2016). Through this method, Hilton has cultivated a long list of firsts in hospitality, including:

- The first hotel with cold running water and air conditioning (Waco Texas Hilton, 1927).
- The first hotel in the world to install televisions in guest rooms (Roosevelt Hilton, New York City, 1947).
- The first-ever multi-hotel reservations system, which is the foundation of modern hotel reservations systems (1948).
- The first ever airport hotel, setting in motion the airport hotel model (San Francisco Airport Hilton, 1959).

Today, Hilton Hotels & Resorts is the self-proclaimed “forward thinking global leader of hospitality” (Hilton Hotels, 2016).

Founder Conrad Hilton is a well-known titan of industry who had a lasting impact on the modern hospitality industry. Hilton was born in San Antonio, New Mexico Territory, in 1887, and from an early age he built a fortune on investments in both oil and real estate in the form of hotels (Biography.com, 2016). After the Great Depression, Hilton was bankrupt more than \$500,000; however, he paid off these debts by selling Hotel properties as well as cashing in on oil investments. From then on, Hilton began targeting larger city properties for more lucrative profits, such as the

Roosevelt in New York City and the Stevens in Chicago, which became the largest hotel in the world. He went on to buy the New York Waldorf-Astoria, “the greatest hotel in the world” (Thefamouspeople.com, 2016).

The lasting legacy of Conrad Hilton exists in the form of the second largest modern-day hotel chain in the world, second only to Intercontinental Hotels Group. Hilton also served as a thought leader in hospitality through his 1957 book, “Be My Guest,” which can be found in every guest room of Hilton Hotels around the world. Finally, in 1947 Hilton established The Conrad N. Hilton Foundation with a mission to, “relieve the suffering, the distressed and the destitute.” The foundation’s modern assets are estimated to be around \$2.5 billion (The Hilton Foundation, 2016).

Hilton in *Mad Men*

Hilton Hotel’s placement in *Mad Men* is centered on Conrad Hilton. Conrad Hilton becomes a character in the show (played by actor Chelsie Ross) in season 3 when he and Don have a happenstance conversation at an abandoned wedding bar. Hilton’s characterization is an example of historical fiction, as certain elements of his historical persona appear through his character and dialogue within the show.

The presentation and understanding of Hilton Hotels is best expressed through anecdotes of Hilton’s personality and the way he’s treated. As the founder of Hilton Hotels and most concrete expression of the brand as a whole, from the viewer’s perspective Conrad Hilton *is* Hilton Hotels. This section will focus on Conrad Hilton’s relationship with Don, and the way Hilton’s character and business rationale comes across to the viewers.

Season 3 Episode 3: “My Old Kentucky Home”

*SCENE 1 - Don meets Hilton at a wedding

In this episode Don runs into a man at Roger Sterling’s second wedding, alone in the house at an abandoned bar. It’s later revealed this man is Conrad Hilton, founder of Hilton Hotels. Don and

Hilton bond over the fact that they're both trying to avoid the wedding party, and Don fixes him a cocktail.

Conrad Hilton: "I'm Connie by the way."

Don Draper: "Don." *(Not recognizing 'Connie' is short for Conrad Hilton)*

[Don goes on to tell 'Connie' a story of when he used to be a valet for expensive events as a kid, and the event manager wouldn't let him use the restroom inside with all of the event guests. So when he had to go, he'd just open up a car trunk and relieve himself.]

Don: "There's probably some kid out there doing it to us right now."

This is the first interaction of Don and Conrad Hilton. This scene becomes the basis of their relationship, and the reason Hilton becomes a character in the show.

Season 3 Episode 6 "Guy Walks into an Advertising Agency"

*SCENE 2 - Don officially meets Hilton

In the middle of a party with the British agency that at the time owns Sterling Cooper, Don receives a call from Conrad Hilton's secretary telling him Hilton wants to meet Don. Don goes to meet Hilton at the Waldorf-Astoria.

[Don walks into the room and reaches out to shake Conrad Hilton's hand]

Don: "I'm Donald Draper."

Connie: "We've met before."

Don: "We have, haven't we?"

Connie: "Little Rock Country Club."

Don: "We had a drink together, of course."

Connie: "You fixed it for me. Let me return the favor."

Don: "I can't believe you're Conrad Hilton."

Connie: “Connie.”

Don: “Don.” *(They shake hands again)*

Connie: “Food? Best kitchen in the world, got a salad named after it.”

Don: “I’m fine. I really should have known that.”

Connie: “Ahh I don’t know. Now, after this comes out, next week.” *[Hilton holds up a picture of his face on the upcoming edition of Time magazine.]*

Don: “Well they don’t do that for everyone.”

Connie: “I think I look like an A-rab”

Don: *(still awestruck)* “How did you find me?”

Connie: “I called around, told people I had a long chat with a handsome fella from Sterling Cooper and your name never came up. Apparently you don’t have long chats with people.”

Don: “Well, here I am. What can I do for you?”

Connie: What do you think? *(Showing him the latest Hilton Hotel ads)*

Don: “I don’t think you’d be in the presidential suite right now if you worked for free.”

Connie: “Don, this is friendly.”

Don: “Connie, this is my profession. What do you want me to do?”

Connie: “I want you to give me one for free.”

(Don looks at the ads depicting a mouse dressed in various ways based on the Hilton Hotel location it’s in, and talking about the hotel.)

Don: “I don’t think anybody wants to think about a mouse in a hotel.”

(They both sit)

Connie: “Well that was my idea. You got something better?”

Don: “I might.”

Connie: “So, what do you want?”

Don: “I’m not gonna lie, I’d love a chance at your business.”

Connie: “Okay. But the next time somebody like me asks you a question like that, you need to think bigger.”

Season 3 Episode 7: “Seven Twenty-Three”

*SCENE 3- Conrad Hilton comes to Sterling Cooper

Don walks into the office to blank stares and a crowd in front of his office. His secretary, Allison, and a group of men stand outside his office doors.

Allison: “Conrad Hilton is in your office.”

[Don walks into his office and is greeted by Connie sitting in his chair as a power move. Don shakes his hand and asks if he can get him something. Connie doesn't move.]

Connie: “I don't know what I'm more disturbed by, the fact that you don't have a Bible, or that there's not a single family photo.”

Don: “I'm easily distracted.”

Connie: “You should have those things. They'll make you feel better about what you do. Start showing up on time.”

Don: “Maybe I'm late because I was at home with my family reading the Bible.” *(He wasn't)*

[Connie asks Don for personal advice, probably better suited for a counselor, about his marriage. Don then asks]

Don: “Don't you have a coterie of trusted advisors, friends, kings, that might counsel you better?”

Connie: *(smirking)* “I want you to handle the Waldorf-Astoria, the New York Hilton, and the Statler Hilton. It's just New York, but my eye has definitely started to wander.”

[Don walks Connie out, and walks back into his office to a round of applause from the other employees]

*SCENE 4- Pete and Peggy talk about Hilton

Peggy: “Hilton Hotels? Did we get that?”

Pete: “Do you live in a cave? Conrad Hilton came to see Don this morning. He was right there.”

Peggy: “Really? What was he like?”

Pete: “I only got a quick look at him. He was skinny, like a cowboy.”

Peggy: “My mother gave me his book. He’s Catholic. It’s going to be a huge account.”

*SCENE 5- Don’s Contract

Lane, Roger, and Bert sit Don down, and make him sign a contract with the firm because Hilton’s lawyers make it a point to make sure all assets in the firm he works with are secured. Don is hesitant because not having a contract makes his professional options more liquid.

Bert: *(talking about Conrad Hilton)* “I met him once. He’s a bit of an eccentric, isn’t he?”

Season 3 Episode 8: “Souvenir”

*SCENE 6- The Rome Hilton

Don and Betty impulsively go to the Hilton in Rome. The trip is Connie’s treat, to give Don an immersive experience with Hilton Hotels. They enter an elegant gold and marble lobby with very attentive service. One bus boy lights Betty’s cigarette. They enter their hotel room and Betty opens the curtains to a gorgeous view of what looks like an ancient Roman cityscape, which is the real view from the Rome Hilton. That night, they go out to dinner and Connie meets Betty.

Connie: *(to Don)* “By golly you are an indecently lucky man.”

[Betty mentions the ‘By golly’ comment later back in their room as a characterization of Hilton. ‘By golly’ is an uncommon southern expression.]

Season 3 Episode 9: “Wee Small Hours”

*SCENE 7- Hilton calls Don in the middle of the night

Don and Betty are sleeping in bed when the telephone rings in the middle of the night:

(Don answers phone)

Don: “Hello”

Connie: “Do you ever pray on a difficult problem?”

Don: “Connie”

Connie: “I had this revelation: New York City is not a domestic destination, like say Dallas.”

Don: “I’m sorry what?”

Connie: “You know God speaks to us.” *(Matter of factly)* “We have an impulse and we act on it.”

Don: “Very interesting.”

Connie: “How do we know to do it, Don? How do we know to do something?”

Don: “Instinct?”

Connie: “So you’re just like a dog? I knew the patina of the Waldorf would shine over all my domestic properties, but it hasn’t worked abroad. I know I just gave you New York, but could you help me with that?”

Don: “You want me to take your international business Connie?”

Connie: “I want you to earn it. A little bit of ‘wow’ as a lady friend of mine used to say.”

Don: “Let me think on that.”

Connie: “It sounds like pride but I want Hilton’s all over the world, like missions. I want a Hilton on the moon, that’s where we’re headed.”

Don: *(chuckling)* “Okay.”

Connie: “America is wherever we look, wherever we’re going to be.”

Don: “That’s very good, Connie.”

Connie: “You’re the one who said that to me.”

Don: “Well I guess it’s not that memorable.”

Connie: “Write up a proposal for the New York Hiltons as convention spaces; send it over to me by noon. I’ll take it on the plane.”

Don: “Done.” *(Long pause. Sarcastically.)* “Goodbye.”

[Later in the episode, Connie calls Don again in the middle of the night.]

Don: “Hello”

Connie: “Don it’s Conrad Hilton.”

Don: *(peevd)* “Is it?”

Connie: “Now don’t be like that. I know it’s a privilege to call you at home, I don’t think I’ve worn it out. It’s 11:30.”

Don: “It’s not a problem Connie.”

Connie: “Can you come have a drink with me?”

Don: “Right now?”

Connie: “You could say no, I’ve heard it before. And for all you know, you’re not the first person I asked.”

Don: “I’ll be there. Give me an hour.... hello?”

*SCENE 8- Don in Connie’s Hotel Room

In Connie’s room, he’s drunk, eyes glazed over late at night. Don and Connie have an intriguing and uncomfortable conversation.

[Connie pulls out a mason jar with clear liquor inside and pours two drinks]

Don: “What is that, moonshine?”

Connie: “No, but it is from prohibition. I have two cases, and they both say “Hair Tonic” on the side.”

[Cheers and drink]

Don: “I remember this.” *(Alcohol)*

Connie: “I think you know I’m in a bit of a crisis tonight.”

Don: “I didn’t know that.”

Connie: “I think about my business day and night, and I’m a harsh critic, especially of myself. And sometimes it collects, and I feel bad and then I realize maybe that’s the reason I’m so lonesome.”

Don: “Maybe you’re working too much.”

Connie: (*sternly*) “I’m not working enough. It’s my purpose in life to bring America to the world, whether they like it or not. You know we’re a force of good, Don, because we have God. Communists don’t. It’s their most important belief, did you know that?”

Don: “I’m not an expert.”

Connie: “Generosity. The Marshall Plan. You remember that. Everyone who saw our ways, wanted to be us.”

Don: “I’m glad you’re telling me this.” (*Not really*)

Connie: “After all the things we threw at Khrushchev, you know what made him fall apart? He couldn’t get into Disneyland.”

Don: (*uncomfortably fake laughs*) “That’s good.”

Connie: “You never heard that?”

Don: (*sucking up*) “I did but when I hear you say it, sounds beautiful.”

Connie: “I don’t want any politics in my campaign, you know that. But there should be goodness. Confidence. Thanks for listening to me Don. You know sometimes I look around here and I think, by golly, I’m King Midas.” (*King Midas had the gift of the Golden Touch. While looked at as a blessing at first, he ends up incredibly lonely and sad because he’s surrounded in Gold with no one to share it with.*)

Don: “Stop it. You’re not.”

Connie: “You’re like a son. In fact, sometimes you’re more than a son to me, because you didn’t have what they had, and you understand.”

Don: “Thank you. I mean it.” (*Because he’s uncomfortable. The two of them cheers.*)

*SCENE 9- Don Pitches to Hilton Hotels

Don pitches to Connie and other Hilton execs in the boardroom.

Don: “Rome, Tehran, Tokyo are magnificent destinations. And that’s really been the focus of every campaign you’ve had up ‘til now. How to lure the American traveler abroad. What more do we need than a picture of Athens to get our hearts racing? And yet the average American experiences a level of luxury that belongs only to Kings in most of the world. We’re not chauvinists, we just have expectations. Well, now there’s one word that promises the thrill of international travel with the comfort of home: Hilton.”

[Unveiling the boards in the front of the room]

“How do you say ice water in Italian? Hilton.

How do you say fresh towels in Farsi? Hilton.

How do you say hamburger in Japanese? Hilton.

Hilton. It’s the same in every language.”

Connie: “Maybe fried chicken. I don’t like the sound of hamburger and Hilton. Besides, hamburger’s already a foreign word.”

Don: “We’ll see.” *(Chuckling)*

Connie: *(leaning back in his chair with a pause)* “It’s good. Very good. It’s clever yet friendly, draws you in. But what about the moon?”

Don: “Excuse me.”

Connie: “There’s nothing about the moon.”

Don: “Well right now that’s not an actual destination.”

Connie: “That wasn’t the point. I said I wanted Hilton on the moon. I couldn’t have been more clear about it.”

Don: “Well I’ll admit I misunderstood that. I’m sure there’s a way to fit that, into this.”

Connie: “Well, isn’t this something. I’d like to speak with Don in private.”

[Everyone else leaves]

Don: “This is a good campaign, one of the best. It’s modern, it’s witty, it’s eye-catching. It will change your business.”

Connie: “Calm down. I’m going to speak very honestly with you. I don’t think folks do that often. Probably scared.”

Don: “Or they trust my work.”

Connie: “You want me to just say yes to everything you do?”

Don: “Most ad men believe the clients are the thing that gets in the way of good work. I’ve never experienced that.”

Connie: “You did not give me what I wanted. I’m deeply disappointed, Don.”

Don: “This is a great campaign.”

Connie: “Fine. What do you want from me, love? Your work is good. But when I say I want the moon, I expect the moon.”

Season 3 Episode 13: “Shut the Door, Have a Seat”

*SCENE 10 - Hilton drops Sterling Cooper

Connie calls Don to meet with him in his office. Hilton tells Don that he can no longer work with the firm because Sterling Cooper is being bought out by a large agency. This is news to Don, and he does not want to work at a huge agency because it feels disingenuous to his anti-establishment persona. Don then directs his anger and confusion at Hilton.

Don: “You come and go as you please.”

Connie: “Yes I do.”

Don: “And you don’t give a crap because my future is tied up in this mess because of you.”

(Referring to the contract Don had to sign in order to land Hilton’s account)

Connie: “You wanted my account and you were lucky to get it.”

Don: “And you wanted to play with me. Kick me around, knock me down to size. That’s why you called me ‘son.’ I get it now, Connie, it’s business.”

Connie: (*smirking*) “You know, I got everything I have on my own. It’s made me immune to those who complain and cry because they can’t. I didn’t take you for one of them, Don. Are you?” [*Connie stands up and shakes Don’s hand.*] “Some other time we’ll try again. Have a nice holiday”

Analysis

Pre-Existing Brand Notions

As previously mentioned, Hilton Hotels is the second largest hotel chain in the world, today - third, if you count Airbnb (Eventige.com, 2015). This sort of precedence comes with a certain aura of prestige. Moreover, few companies/brands have such a direct association tied to a single person. Therefore, when Don’s secretary Allison first mentions that Conrad Hilton has called his office, it comes to the viewers and characters as shocking. Conrad Hilton is a very big name, especially in 1963.

Something else Conrad Hilton is known for, which could be influential in his perception to viewers, is his aforementioned book, “Be My Guest,” which is supposed to be in every Hilton Hotel room in the world (although when I stayed in the Austin Hilton in Texas this past fall, the book was nowhere to be found). Both the brand recognition of Conrad Hilton and Hilton Hotels & Resorts, as well as the stunned reaction to hearing the name Conrad Hilton, establishes a level of legitimacy and prestige with the character and brand from the first point they enter the show’s dialogue.

External Markers

After the appearance of Conrad Hilton in the third season of *Mad Men*, *The Houston Chronicle* released an article titled, ‘Mad Men nails its history,’ in which writer Maggie Galehouse explains, in detail, the historical accuracy of Conrad Hilton’s depiction within the show. In the process of creating the third season, Galehouse explains, *Mad Men*’s writing staff called the University of Houston for details around Hilton and his hotel chain, circa 1963. The University of Houston is home to the ‘Hilton College of Hotel & Restaurant Management,’ named after Conrad

Hilton. UH is also home to the 'Hospitality Industry Archives,' which includes many Conrad Hilton artifacts, including his famed Cowboy hat featured in the show. Mark Young, who runs the UH archives, said "*Mad Men* got its history right in more ways than one" (Galehouse, 2009).

The article mentions that the Hilton Hotel Don and Betty stay at in Rome, Italy, is consistent with the look and feel of luxurious Hilton Hotels of the time. Moreover, the view of Rome they see when they open their window is the actual view from the Hotel Cavalieri in Rome. Young also mentions how pleased he was with the depiction of Conrad Hilton as a character. He mentioned that Chelcie Ross even looked like him, except Hilton was a little beefier in real life. Hilton's demeanor in the show is direct and matter-of-fact, true to the way he conducted his business and the videos of Hilton in UH's archive.

Summary of Hilton

Conrad Hilton uniquely and strategically meshes into the show based on two themes that he represents: patriotism and loneliness. These themes help him relate to Don, as they are both highly successful businessmen who share these characteristics.

Matthew Weiner once said in an interview that Don Draper is representative of America (Rosin, 2014). Weiner says that *Mad Men*'s uniquely American characters illustrate how people come from vastly different backgrounds and coincide in day-to-day life. The relationship of Don Draper and Conrad Hilton is a great example of this dynamic. Conrad Hilton exists as a man witnessing the transition of the country from the Wild West to the modern world. Hilton mentions he's from San Antonio, New Mexico, when that was a place, and he wears a cowboy hat, but Hilton is living in a rapidly urbanizing 1960s America and is struggling to adapt. Don, on the other hand, grew up in the Midwest and volunteered to fight in Korea just to gain a new experience. After a traumatic war encounter and a name change, Don is seeking to continue his life without looking back. Both men use these stories to justify devoting their entire lives to a working career, and disregarding much of the rest of their lives. Their shared business ambitions for success cause them to prioritize their

relationship with each other over their relationships with their families. This yields the uncomfortably interesting dialogue between Don and Connie about how Connie views himself as King Midas, and Don as “more than a son.” While Don may see Connie as sometimes obnoxious and a bit of an oddball, the two bond over their similarities and ambition.

Russell’s study analyzing product placement in entertainment programs says that viewers align their attitudes toward a product to match the views of the characters (Russell et al., 2013). Although in the end Don gets upset with Conrad Hilton for leaving the agency, attitudes toward Conrad Hilton in the show are overwhelmingly positive. Both Don and his office companions look at Conrad Hilton with admiration and precedence of the business magnate he was at the time. Hilton is also likeable because of the subtle quirks of his personality, like when Betty repeats his “by golly” or the way Cooper mentions he’s a bit of an eccentric. These anecdotes, paired with the repetition of allusions to Hilton’s power and fame, give Hilton charisma to both viewers and the characters in the show.

In a modern context, more than 30 years after Conrad Hilton’s death, (Biography.com, 2016), *Mad Men* made a modern brand relevant through an indirect portrayal of that brand’s founder from the scope of the past. Through the repetition of Conrad Hilton’s importance in the 1960s, without directly tying it to the modern “Hilton Hotels & Resorts” brand, Glass’ findings related to viewers identifying brands in entertainment, viewers are more likely to view Hilton’s placement as ‘good’ before they identify it as ‘bad’ (Glass, 2013).



About Jaguar Cars

Jaguar Cars was founded in 1922 by a 21-year-old named Sir William Lyons in Blackpool, United Kingdom (Jaguar, 2016). Originally named the Swallow Sidecar Company, it started as a motorcycle sidecar manufacturer. Eventually founder Lyons began focusing on automobile production, and created the first car carrying the Jaguar name in 1935; the SS Jaguar 100 (Edmunds, 2016). Today, “Jaguar Land Rover” continues to pursue automotive excellence in the UK and around the world by producing beautiful cars that they believe are redefining the market as a whole (Jaguar, 2016).

Jaguar Cars is notable in the world of market research, as they were one of the first companies to use psychographic research to better understand the lifestyle profiles of their buyers. Psychographics are any attributes relating to personality, values, attitudes, interests, or lifestyles (Peterson, 2012). Essentially, psychographic research investigates why people do what they do. As one of the first companies in the car market to employ this method to find out why their customers bought their cars, Jaguar discovered its own niche as a company, and branded itself accordingly. Jaguar knew that its customers were generally men in their 40s or 50s with a high income. The psychographic research revealed to Jaguar that its customers were “status seekers,” meaning that they would buy a European sports car like a Jaguar to enhance their status in society and make themselves feel good (Peterson, 2012). Therefore Jaguar branded itself as an idealistic, goal-oriented brand, and significantly upped the price for a car which was at the time known for its dysfunctionality.

Jaguar still has a reputation for producing high-maintenance, non-dependable cars. Time magazine ranked the 1974 E-Type and the 2001 Jaguar X Type as two of the 50 Worst Cars of All Time (Time Magazine, 2007). *The Los Angeles Times* said, “The historically British brand ... had become known for building beautiful machines that never quite ran right, with high maintenance costs and low resale value” (Fleming, 2015). However recent efforts from Jaguar have been made to reverse this negative brand association. In 2009, Jaguar tied with Buick for Most Dependable Car in the J.D. Power Vehicle Dependability Study. More recently, the CEO of Jaguar Land Rover North America, Joe Eberhardt, said, “the times of bad cars are over,” pledging that dependability is the new, top priority in Jaguar manufacturing. While Jaguar has worked hard to reverse its image in recent years, the fictional portrayal of the company in *Mad Men* carries with it the negative connotation of being a dysfunctional car brand.

Jaguar Cars in *Mad Men*

Similar to Hilton Hotels, the representation of Jaguar Cars in *Mad Men* is directly linked to the character of representative advertising executives in the show. The three characters which are critically important to understanding Jaguar’s impression are Edwin Baker, Herb Rennet, and Lane Pryce. In addition to what these executives represent, Jaguar Cars is also framed throughout its six episodes, not in reference to these characters. Jaguar’s placement is unique in the way that multiple characters and plot implications shape the messaging and impressions of the product to viewers. Based on the repetition of negative brand associations, such as characters with low ethical standards, Jaguar’s automotive dysfunctionality, and plot undertones involving greed and elitism, viewers come away with an overwhelmingly negative brand sentiment toward Jaguar.

Season 5 Episode 5: “Signal 30”

This episode is the viewer’s first encounter with Jaguar.

*SCENE 1- Lane meets Jaguar Executive, Edwin Baker

Lane Pryce and his wife, who are British immigrants to New York City, go to an English pub and watch England win the World Cup with many other British immigrants. There he runs into fellow Brit, Edwin Baker, who is the fictional Senior Vice President of Public Relations for “Jaguar Cars Inc.,” as the company was named at that time. Edwin, completely unprovoked, mentioned to Lane that Jaguar was looking for a new agency to bring them into the American market. Lane, the agency’s Chief Financial Officer, is somewhat socially awkward and not well-versed in client relations, but insists that based on his British-ness, he should manage the account. So he decides to take Edwin to dinner.

*SCENE 2- Pete, Don and Roger take Edwin to Dinner and have “fun”

Lane tries to relate to Edwin on British matters but makes things really awkward. After the screw up, Roger, Pete and Don decide they should meet Edwin without Lane and conduct a strictly business meeting. At dinner, Edwin suggests a new idea for their business relationship.

Don: “I think a man getting out of a Jaguar, needs a cold shower. That’s it. A singular message repeated over and over again. The Jaguar XKE is pornographic.”

[Edwin smirks]

Pete: *(to Edwin)* “Is that enough of a flavor?”

Edwin: “Gentlemen, not that I don’t appreciate the all hands on deck, but I think the cause of our friendship would be best served by us having a little fun.”

Roger: *(surprised)* “Oh. Fun!” *(Implying ‘fun’ probably involves alcohol and prostitutes)*

Edwin: “Well you know I have every intention of giving you this business. I just want to make sure I enjoy the people I work with.”

Roger: “We’d love to show you a good time. I’m surprised Lane didn’t offer.”

Edwin: “I don’t think Mr. Pryce and I have the same taste in this area.”

Roger: “You know what; I have a friend who’s having a ‘party’ right around the corner.”

Edwin: “Ooh, I like parties.”

[The group goes to an upscale loft for prostitutes. Edwin, Pete and Roger go off into separate rooms with prostitutes. Don, recently remarried, sits alone at the bar. All of the men are married; however, they are cheating on their wives in this scene, so it makes things awkward for the men to enjoy themselves because Don is abstaining in the 'party.']

Roger: *[going into a room with a prostitute]* “Come on Don, work work work!”

[Afterwards, Don and Pete drop Edwin off at his house in a cab]

Edwin: “Well gentlemen I asked for fun and I got it.”

*SCENE 3- Lane yells at group for ruining Jaguar and fist-fights with Pete

The next day in the office, Lane gets a phone call and storms into the partner’s meeting furious.

Lane: “Your activities last night have cost us this account!”

Bert Cooper: “What?!”

Lane: “Go ahead, tell him how you corrupted my account and my friend.”

Don: “Hold on, what happened?”

Lane: “Edwin’s wife, her life destroyed, called my wife with gory details.”

Roger: “Why would he say anything?”

Lane: *(yelling)* “Because he was caught with chewing gum on his pubis!”

[Everyone laughs]

Lane: “How could you laugh at this?!”

Roger: *(still laughing)* “What did she just put it there and forget about it?”

Pete: “It was Edwin’s idea.”

Lane: “Impossible, he would never!”

Pete: “He didn’t ask you because he thinks you’re a homo.”

Lane decides fight Pete in the conference room. Don, Burt and Roger stand on the side and watch. Lane, furious, knocks Pete on the ground and bloodies his nose. Tensions are very high at the

possibility of signing a car account, however, because of rash behavior; Lane blames the other partners for ruining his chance to sign a big account.

Season 5 Episode 9: “Christmas Waltz”

*SCENE 4 - Pete tells partners they’re back in the running for Jaguar

Lane begins having financial troubles with a legal mishap in his past from England. It’s never fully explained, but it sounds like he was involved in some sort of tax fraud. He is forced to scrape together \$8,000 in two days to avoid going to prison. He extends the agency’s line of credit by \$50,000 and mentions to the partners that they have a surplus of \$50,000 for Christmas bonuses. But Don vetoes and they vote to hold off on distributing bonuses until the Christmas party. Later, Lane sneaks into the office, finds Don’s signature on an old check and forges it to cover his payment.

Pete mentions to Don and Roger that Edwin was fired from Jaguar after the incident with his wife and that Pete had been making friends with some of Edwin’s colleagues. SCDP is one of nine agencies competing for Jaguar’s business, all of whom do not yet advertise a car. Pete calls a meeting saying SCDP is in the race for Jaguar. In the context of day-to-day work, this announcement is very big news, as advertising for a car is one of the pinnacles of prestige in advertising. However, there are some reservations in excitement.

Bert: "They're lemons. They never start."

*SCENE 5- Don and Joan test drive a Jaguar

Don and Joan Harris go to the Jaguar dealer later in the day and pose as a couple, to listen to the salesman’s rhetoric about Jaguar Cars.

Salesman: “This is the Mark II. It’s roomy, quiet, good for a night on the town, but can also accommodate children. Do you have any?”

Joan: “Altogether, four.”

Salesman: “This is a car for the American road. It’s too much power for England. They don’t have the space.”

Don: “Yeah, plus I hear the dampness is murder on the electrical system.”

Salesman: “We’ve worked that out.”

Joan: (*infatuated*) “Oh, honey. What’s that?”

Salesman: “That’s the most beautiful car ever made. The XK-E or the E-Type.”

Joan: (*mockingly sarcastic*) “I want one.”

Salesman: “I’m thinking about paying to have you drive around in this.”

Don: “Go get me the keys. I’ll drive her around for free.”

Salesman: “I’ll have to take you out one at a time. There’s no room for three.”

Joan: “Why would we want you along?”

Don: “She really wants me to take her for a ride.”

Salesman: “I can’t. She can drive it herself.”

Don: “So you’re going to ride with her?”

Salesman: “Can I?”

Don: “How much is the car?”

Salesman: “That one? \$5600.”

Don: [*writes a check and tears it out*] “Here’s \$6000. If we don’t come back, consider it paid for.”

[*Joan and Don drive the car to lunch at a bar and get drinks.*]

Don: “I don’t know what it is. That car does nothing for me.”

Joan: “It’s because you’re happy. You don’t need it.”

SCENE 6 - Don’s impassioned Great Leap Forward speech

Later the partners call a meeting of all staff and announce that the partners, Lane included, will elect to forgo their own Christmas bonuses so the staff could have them to boost morale. They also announce that they are officially in the running to pitch for Jaguar’s business. Don gives a passionate speech to his office:

Don: “Prepare to take a Great Leap Forward. Prepare to swim the English Channel and then drown in champagne. There are six weekends between now and the (Jaguar) pitch. We are going to spend them

all here. We will celebrate Christmas here, we will ring in the New Year together, and in the end we will represent Jaguar and it will be worth it. Every agency on Madison Avenue is defined by the moment they get their car. When we land Jaguar, the world will know we've arrived."

Season 5 Episode 10: "The Other Woman"

This episode is entirely based on Jaguar. Getting the Jaguar account is the central focus of every scene. In this episode, we're introduced to the idea of a Jaguar car being framed as a "mistress." We also get a very graphic example of the lengths to which the company is willing to go to get a car account.

***SCENE 7 - Jaguar Brainstorming**

Creative team sitting in the board room with a sprawl of notepads, idea boards, coffee, empty beer bottles. They have been brainstorming, trying to figure out the tagline.

Rizzo: *(sarcastically throwing out a tagline)* "Jaguar, the mistress who'll do things your wife won't."

[Rest of creative team laughs and shakes heads]

Don: "What did I say before? The client doesn't want to hear the word 'mistress.' Salesmen can use it but the campaign can't."

Ginsberg: "Jaguar. You'll love it when you're in it."

[More laughs and headshaking]

***SCENE 8 - Herb's Ultimatum**

Pete and Ken have dinner with Jaguar Executive, Herb Rennet. Herb is a rather rotund, Italian man who owns Jaguar dealerships across the state of New Jersey. Herb gives Pete and Ken a veiled ultimatum for his business.

Herb: "Frankly, creative has to be pretty spectacular. Otherwise Jaguar is just another word on the sign."

Pete: "Well then we have nothing to worry about."

Herb: “I’m excited about that. But I’m a hard man to please. I always feel like someone should go the extra mile.”

Pete: “We’re open to anything your heart desires.”

Herb: “Well, the other day when we were all touring your offices, our guide was a dynamite redhead.”

Pete: “Joan Harris.”

Herb: “Built like a B-52. I sure would like the opportunity to get to know her better.”

Ken: “Well, you know, a lot of guys would but she’s ...”

Pete: (*interrupting*) “She’s a very interesting girl.”

Herb: “She’s one of these free spirits? You know, open to ideas?”

Ken: “So you like redheads? I think I know some.”

Herb: “I like that redhead. And I think she and I would both welcome the opportunity to spend a night together.”

Pete: “Well, you could ask her out, it wouldn’t be a conflict.”

Herb: “No, I’m kind of shy. All I’m saying is, if it happens, it would make me happy. If it doesn’t, well, no guarantees in life, right?” [*Gets up to leave*] “Get another round on me.”

[*Pete and Ken fake smile as Herb walks away.*]

Ken: (*to Pete*) “Was that what I think it was?”

Pete: “Yes, it was.”

Ken: “Why didn’t you let me tell him she was married?”

Pete: “Because so is he. And he already knows that.”

Ken: “Well, we wanted to be in the car business.”

*SCENE 9- Don and Megan Discuss Jaguar Campaign Strategy

Don discusses the strategy of the Jaguar campaign at home with his wife, Megan.

Don: “Jaguar is beautiful but unreliable. It comes with a toolkit. You basically have to own another car to go places. So we’re saying it’s your gorgeous mistress.”

Megan: “So your wife is like a Buick in a garage?”

Don: “We’re trying to make a weakness into a strength. We’re selling to men.”

Megan: “Doesn’t being a mistress make the car immoral?”

Don: “The word ‘mistress’ won’t be in the ad.”

*SCENE 10 - Pete offers a deal to Joan.

Pete discusses with Joan that they can no longer pursue Jaguar because Herb, the executive, gave them an ultimatum. But he is attempting to slyly offer Joan a large amount of money if she is willing to go through with it.

Pete: “It seems to me that there could be something worth your while. We’re talking about a night in your life. We’ve all had nights in our lives where we’ve made mistakes for free.”

Joan: “You’re talking about prostitution.”

Pete: “I’m talking about business at a very high level. Do you consider Cleopatra a prostitute?”

Joan: (*laughably awestruck*) “Where do you get this stuff?!”

Pete: “She was a Queen. What would it take to make you a Queen?”

Joan: “I don’t think you could afford it.”

*SCENE 11- The partners discuss Herb and Joan

The partners meet in Pete’s office and he explains to them that Herb demanded a night with Joan. Don says that Herb is one of three members of a board that will decide whether or not to purchase their work, but Pete made it clear that if it does not happen, Jaguar will not work with them. Lane, still in deep and imminent financial trouble, tries to persuade the room to give up on Jaguar and take the Christmas bonuses. Instead, Pete tells him to extend the company’s credit line by another \$50,000 furthering their debt for a heinous display of client satisfaction. The partners, upset at the situation but not standing in the way, agree to offer Joan a very large amount of money and look the other way.

Roger: (*to Pete*) “Don’t fool yourself. This is some very dirty business.”

*SCENE 12- Don bans the idea of ‘Mistress’

Back in the writers' room, Don, frustrated with the Joan situation, says they're not going to use the mistress thing anymore because it's vulgar. They're changing the strategy back to "racing heritage."

*SCENE 13- Lane offers Joan a dollar figure

Lane goes to Joan in her office and tells her that instead of asking for \$50,000 for her services, she should ask for a five percent stake in the company and be named a partner. This is both a more attractive offer to Joan because it could cover her and her baby for a lifetime, but also covers Lane's fraudulent check he has already written for himself from the company. Joan later goes into Pete's office and agrees to the deal.

*SCENE 14- Ginsberg finalizes the Campaign Slogan

Ginsberg goes into Don's office the day before the pitch.

Ginsberg: "I know you forbid us from thinking about 'the mistress' but I kept imagining the asshole who's gonna buy this car, and he's probably already got a lot of beautiful things ... In one way or another, what he has isn't enough. So, no matter what, the first idea has gotta be 'finally,' like you're getting what you wanted. The copy is still describing the car as another woman, but a woman you can't have, because they have all of the qualities of a Jaguar, good looking, expensive, fast, and frankly, not practical."

Don: "I've always been fine with all of that. But what's the line?"

Ginsberg: "Jaguar. At last, something beautiful you can truly own."

*SCENE 15 - The Pitch

Don and some of the creative team go to the Jaguar offices to pitch for their business. As Don does his monologue the video alternates between Don speaking and scenes of Joan and Herb in a hotel room together. Herb places a green emerald jewel on a golden necklace around Joan's neck. He undresses Joan as she looks away silently, looking afraid but sadly determined in doing it for the money. When Don is talking about the idea of the Jaguar car in relation to the way a little boy sees it,

it also references the way Herb first saw the very attractive and impressionable Joan, and how he or the firm would pay whatever price it took to get what they wanted.

Don: “You must get tired of hearing what a beautiful thing this car is. But I’ve met a lot of beautiful women in my life, and despite their protestations, they never tire of hearing it. But when deep beauty is encountered, it arouses deep emotions, because it creates a desire, because it is by nature, unattainable. We’re taught to think that function is all that matters. But we have a natural longing for this other thing. When I was driving the E-Type, I passed a 10-year-old boy in the back of a station wagon, and I watched his eyes follow. He’d just seen something he would want for the rest of his life. He’d just seen that unattainable object speed by just out of reach. Because they do that, don’t they; beautiful things. Then I thought about a man of some means reading ‘Playboy’ or ‘Esquire’ and flipping past the flesh to the shiny painted curves of this car. There was no effort to stop his eye. The difference is he can have a Jaguar. Oh, this car, this thing, gentlemen; what price would we pay? What behavior would we forgive? If they weren’t pretty, if they weren’t temperamental, if they weren’t beyond our reach and a little bit out of control, would we love them like we do?”

[Reveals slogan on board]

“Jaguar. At last something beautiful you can truly own.”

*SCENE 16 - SCDP Wins Jaguar

Jaguar calls the office the next day, and tells them they got the business. Don had discouraged Joan to appease Herb’s request, but did not realize until they got the call that she had done it. Everyone celebrates and pops champagne while Don and Joan make eye-contact and it makes them both sad.

Season 5 Episode 11: “Commissions and Fees”

*SCENE 17 - Don’s Haircut

Don is getting a haircut when a competitor from a different agency introduces himself.

Ad Man: *(to Don’s hair stylist)* “This is the man who won Jaguar.”

Stylist: (*in a foreign accent*) "What is that?"

Ad Man: "It's like an expensive unreliable dodge."

*SCENE 18 - Lane gets fired

Bert Cooper comes into Don's office and shows him a copy of the receipt for the fraudulent check Lane wrote, on which he forged Don's signature, to cover his fees in England. Don immediately calls in Lane and fires him for embezzling funds.

Don: "You embezzled funds and forged my signature. I'm doing the most decent thing I could possibly do by *letting* you resign."

Lane: (*yelling*) I have never been compensated for my contributions to this company, including my role in its very existence! Who would have ever dreamt of the word 'Jaguar'? I have operated on a loss for three years! Please reconsider."

Don: "Take the weekend. Think of an elegant exit."

*SCENE 19 - Don Angry and Upset

Don goes into Roger's office and tells him about how he's disappointed that as a company they're more focused on pursuing small brands than big ones. Immediately after landing Jaguar and before doing any real work, Don's already displeased with having it.

Don: "I don't want Jaguar, I want Chevy. I don't want Mohawk (*Airlines*), I want American. I don't want Dunlop, I want Firestone."

Roger: "Things have turned around. You just beat out two huge firms for that shitty car account."

*SCENE 20 - Lane's Suicide

This scene is the climax of the price it cost to land Jaguar Cars, thus the episode name, "Commissions and Fees." It shows that all of Lane's efforts to help the business and win Jaguar have been overlooked. Moreover at his lowest point, the product he gave everything to win, fails him.

After Lane embezzles funds, gets fired and comes home very drunk, his wife insists they go out to dinner to celebrate his recent successes and reveals to him that she bought a brand new green Jaguar with Lane's checkbook. Lane immediately starts vomiting because she's now furthered his already dire financial situation, and he now does not have a job.

Later that night, Lane sneaks out of bed tries to suffocate himself by stuffing a hose into the exhaust pipe and running the hose into the cab of the Jaguar. He breaks his glasses, takes a big gulp of a bottle of cognac, and tries to start the car, but it does not start. He opens the hood and tries to fix the car but can not find a way. Lane then goes into his office and hangs himself. The partners find him Monday morning.

*SCENE 21 - Elevator

Don has an interesting conversation with a boy named Glen in an elevator. It's a reference to both the boy's bad day and Don's relationship with Jaguar.

Glen: "Why does everything turn out crappy?"

Don: "What do you mean?"

Glen: "Everything you want to do, everything you think's gonna make you happy, just turns to crap."

Season 6 Episode 2: "Collaborators"

*SCENE 22- Herb comes to SCDP and sneaks into Joan's office to bother her.

Herb comes into the office on business and talks to Joan, still in a very slimy way.

Herb: "I know there's a part of you that's glad to see me."

Joan: "And I know there's a part of you that you haven't seen in years." (*Referring to his genitalia, because he's really fat*)

*SCENE 23- Herb wants even more

Herb mentions to Don that he wants to change the strategy of the campaign to more radio and local sales to get people into the doors of his local dealerships. Herb wanted to plant the idea to Don

and basically force him to pitch it to the board with his persuasiveness. Essentially he wants to offer direct sales on a luxury vehicle, which not only sounds cheap, but takes away prestige from the national advertising campaign, and therefore the product itself. Suffice to say, Don does not like Herb. In the Jaguar meeting, Don speaks sarcastically to the Board of Jaguar Executives.

Don: “We could artsy up the image of Jaguar, make it look romantic and stylish, but isn’t it better to tell people who’re actually in the market for a car that a Jaguar is available? I think it’s an exciting new angle, direct sales on a luxury vehicle. I mean, forget about radio, how about a mailer or a circular in the Sunday paper? ... I think it’s better to think about someone in New Jersey, driving around in their normal car, and they hear on the radio there’s a Jaguar, right around the corner, that they can buy at a low, low price. I bet the numbers would support that ... Look, why are you limiting yourself? Wouldn’t you rather cast a wide net so you can sell your cars to the average guy? You know, truck drivers, housewives.”

Jaguar Exec: “I was under the impression from the work you showed us that this would be a more elegant approach, that made the Jaguar seem rare. Because let’s face it, the gentlemen who buys our car needs to be of some means.”

Don: “I am 100 percent sure that this method will move cars. Hell, not just this one, all kind of cars. Even used cars. Am I right, Herb?”

[Jaguar decides not to go with the local sales-based approach because Don purposely makes it sound really cheap. However, Don backhandedly gave Herb what he wanted. Back in Don’s office, he talks to Pete and Roger, and aptly compares Herb to Adolf Hitler.]

Pete: “What was that in there?!”

Don: “I wasn’t feeling well. Something about that guy makes me sick... And why do we care what that guy wants.”

Roger: “Because he’s our client.”

Don: “So we just keep saying yes, because we never said no? You know what this is, this is Munich.”

Pete: “What the hell does that mean?”

Roger: “It means we gave the Germans everything they wanted to make them happy, but it just made them want more.”

Season 6 Episode 5: “The Flood”

*SCENE 24 - Don drops Jaguar

Herb Rennet calls a dinner to talk about business and Roger sends Don with his wife, Megan, and Megan’s mother, Marie, in hopes that Herb will not be super harsh and throw out any ridiculous requests. Megan and Marie have to put up with Herb’s bimbo wife, and the dialogue is awkward and hard to watch. Marie gets very drunk and tells Megan in French what an idiot Herb’s wife is. The women go to the restroom to powder their noses, and Herb requests that he let a kid, who writes flyers at one of his car dealerships, look at Don’s work. Don gets fed up with Herb once and for all and decides to drop the account, and leave Herb alone at the restaurant. The ladies come back as Don stands up.

Don: “Don’t sit down. Dinner is over.”

Megan: “Is everything okay?”

Don: “Never felt better in my life.”

Herb’s Wife: (*clueless*) “Very nice to meet you all!”

SCENE 25 - Chevrolet

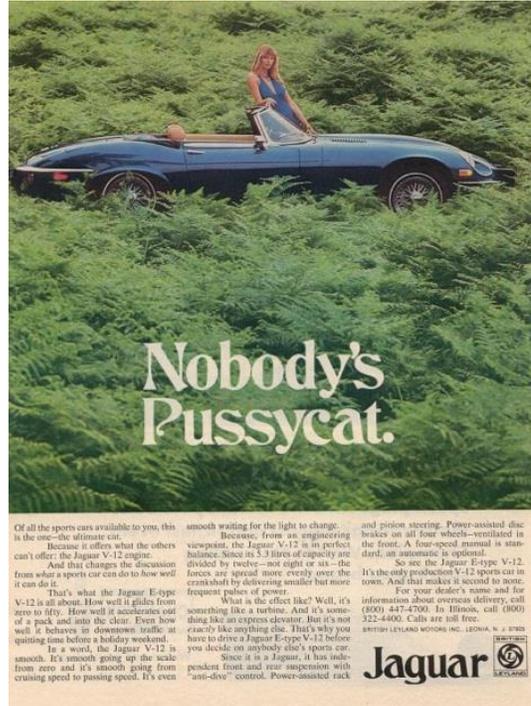
Don lucks out the next morning in the office when it comes out that he fired Jaguar, because Roger comes into the office with the news that he got a meeting with Chevrolet to pitch business for their brand new car for which they do not yet have a name. Chevrolet has been mentioned before by Don who said after he got Jaguar, he wanted a car with real prestige. After long hours on a very short deadline, Don signs Chevrolet at the end of the episode.

Analysis

Pre-Existing Brand Notions

As mentioned in Jaguar’s introduction, the car brand is well-known for its frequent dysfunctionality (Fleming, 2016). It’s not hard to see that the dialogue in the show reaffirms this confirmation bias viewers may have, that Jaguar, while perhaps a luxury vehicle, is not reliable and is branded as such.

The other thing people may or may not know about Jaguar is that they have primarily sold their cars to men. Based on the aforementioned psychographic research, Jaguar found it pertinent to brand themselves as a men’s car that men bought to enhance their place in society. This notion is also confirmed throughout



Jaguar’s placement in the show. Jaguar’s look and feel is very much a boys’ club that caters to, as Ginsberg says, “the asshole who’s going to buy this car.” From the beginning, the creative team, which I might add had no women on it, branded the Jaguar as ‘a mistress.’ There is an interesting conversation Don has with Megan about how calling the car ‘a mistress’ seems immoral. However, it seems to be exactly the appeal they are looking for; this study’s previously established Lucky Strike rhetoric that “it’s good to be bad.” Moreover, the associated executives, Herb Rennet and Edwin Baker, both act misogynistically. Herb and Edwin are both knowingly married, and break their vows for their own greed and pleasure. Edwin knowingly suggests they all go to a prostitution operation. And of course, there is the episode in which Herb forces Joan into having sex with him.

This episode is a nasty portrait of Jaguar Cars. Throughout the episode, it’s hard to find something positive said about Jaguar. Basically, the firm is working around the clock and giving everything they have for the idea of getting a car, and not Jaguar itself. The general public only knows negative things about Jaguar, so they have to work to turn those things into positives. In the pitch scene, we see Joan as the manifestation of this ‘mistress’ they’ve been talking about throughout

the episode. Referencing Don's dialogue in the pitch, we see a direct correlation between the car and Joan as this beautiful, unattainable object, and the little boy who saw the Jaguar drive by awestruck, refers to the way Herb saw Joan and wanted her. Moreover it represents how all men who buy Jaguars see something beautiful and want to own it, whether it is a car or a woman.

The other character critically important to understanding Jaguar is Lane Pryce. Lane's financial troubles begin as the firm begins pursuing Jaguar as a campaign. This puts significant financial strain on the company, and as the financial officer of the firm, Lane elects to use his position to pay his dues at the moment, and fix the books later. As troubles arise and the pursuit of Jaguar forces the company to extend their line of credit further, Lane is forced to find more unorthodox measures to cover his costs, which drives him to forge Don's signature on a check to himself. When caught, he goes home to find his wife bought a new, racing-green Jaguar with his money, and he decides to end his own life. The scene when Lane attempts suicide in the Jaguar is the pinnacle moment of sadness for Lane, as the car he bankrupted himself, lost his job, and committed suicide over, does not even start. Lane's attempted suicide in the Jaguar was his idea to heed Don's advice of finding an "elegant exit."

The final notable element of Jaguar's in *Mad Men* is the color green. When watching the six Jaguar episodes, as a viewer you can't help but notice the color green appearing all over the Jaguar name. Lane's suit is green, Herb and Edwin's ties are green, the car Lane's wife buys for him is racing green. When Herb meets Joan in his hotel room, he gives her a green emerald jewel. She later cloaks herself in a green cloak in her apartment. It's my belief that this green motif represents greed. There certainly seems to be a disregard for typical rationale wherever green is involved, and it always involves money. Lane vomits at the sight of his green Jaguar, and takes steps to a permanent solution to his temporary problem. Joan sleeps with an egregiously disgusting man for the profit she will gain for her and her child. Pete's tie is green when he suggests to the partners they commit a heinous act of business in hopes of signing a car account. Greed surrounds Jaguar Cars in *Mad Men*.

External Markers

Directly following Season 5 Episode 10, “The Other Woman,” Sasha Frere-Jones of *The New Yorker* wrote an essay titled, “Jaguar and Sex: What *Mad Men* Missed.” The essay discusses both the horrible portrayal of Jaguar through the character Herb Renner, but also the implausibility of the plotline in places. For example, Frere-Jones mentions that in the real world, if an executive of that time wanted to sleep with a woman in the agency’s office, it would have been much rougher or faster and much more deeply coded, and she certainly would not have received a five percent share in the company (Frere-Jones, 2012).

Summary Analysis of Jaguar

According to Russell’s et al., 2013 study, viewers align attitudes toward a product based on how characters view them. Another study says that by intimately ingraining a product or brand into the storyline, or given associations or characterizations to critical points of the entertainment program, it makes the brand more memorable than if it were directly advertised within the show (Teurlings, 2011). Therefore, the repetition of mal-sentiments toward Jaguar is memorable to viewers in the show. This consistent memorable message told in different ways throughout Jaguar’s placement in the series cultivates an overwhelmingly negative connotation with external Jaguar conversationalists who have seen *Mad Men*.



About Coca-Cola

For the purposes of this study, Coca-Cola is the best brand in the world. In the last ten years, it has been eclipsed at the top of Forbes' and Interbrand's rankings for most valuable brand by Apple, Google, and sometimes Microsoft (Badenhausen, 2015) (Interbrand, 2015). Coca-Cola now holds the third and fourth spots, respectively. However, since before Edward Bernays, "father" of the concept of "public relations," nephew of world-renowned psychoanalyst Sigmund Freud, and to whom many associate responsibility for the modern product-driven American society, was even born, (in 1891) Coca-Cola held the undisputed number one spot as the most recognizable, charismatic, and profitable brand in the world (Bryant, 2015). One hundred twenty-nine years later, Coca-Cola is a \$184.3 billion company. It produces more than 3600 products worldwide and has been named the Number 10 Most Admired Fortune 500 Company.

The Coca-Cola Company, or "Coke," was introduced in 1886 as a cold-remedy solution. The FDA has since prohibited Coke from branding themselves this way, as it's not in the public interest for them to call themselves a health drink. However, it has been proven to soothe sore throats. Regardless, The Coca-Cola Company now produces more than 500 sparkling and still brands and is the world's largest beverage company (Coca-Cola Company, 2016).

Coca-Cola in Mad Men

At the end of the show, Don is defined mainly by two brands, Coca-Cola and Lucky Strike. This is interesting because these companies hold a unique connection; their logos were designed by the same person, Raymond Loewy (Lucky Strike, 2016). Loewy also designed the Campbell's Soup

label and the logos for both Exxon and Shell Oil, respectively. Many of Loewy's creations were later used by pop-artists Andy Warhol and Ray Johnson.

Over the course of three episodes, Coca-Cola obliterated the veil of subtle product placement that the *Mad Men* writers had covered so gracefully over the previous eight seasons. There are only three important moments that Coca-Cola appears in the series. However, these three moments are incredibly revealing of Coca-Cola and the way they wished to be presented.

Season 7 Episode 11: "Time & Life"

*SCENE 1 - McCann Erickson acquires Sterling Cooper

One of the world's largest advertising firms, McCann-Erickson, bought out Sterling Cooper after they went public in the stock market and began advertising for Chevrolet, but Sterling Cooper had been operating as a subsidiary firm in their own offices up to this point. In this episode, McCann-Erickson notifies Sterling Cooper that it wants to move their office into McCann-Erickson's office. No one at Sterling Cooper wants to go to McCann, because it's a very large agency with a corporate culture, which will no longer feel as special. So Don, Roger, Joan, Pete and Ted Chough (a newly acquired partner) construct a strategy to save McCann-Erickson lots of money by allowing them to continue to operate as a subsidiary brand in their own space. Jim McCann has other plans.

Don: "As we considered this union, we were alarmed at how much business we would all be giving up due to conflicts."

Jim McCann: "There will be casualties."

Don: "Sunkist Orange Juice, Burger Chef, Secor Laxatives and Tinkerbell Cookies cannot come along. 18 Million in billings. But, what if we could service those clients from the modest offices of SC&P West. California... it's a gold mine out there..."

Jim: (*interrupting*) Don, Don.Don, stop. This isn't necessary.

Don: "This is \$275,000 in profit, all costs covered, that you don't have to lift a finger to earn."

Jim: “Don, sit down, please.” *[Don sits]* “I’m sick about the way this was handled. It made the whole thing very capricious. I assure you, it wasn’t. And you have to believe me when I say we’re rolling out the red carpet. We’re very excited about this.

Don: “You can understand our attachment to our clients.”

Roger: “And our name.”

Jim: “I don’t think you understand what’s happened. It’s done. You passed the test. You’re getting five of the most coveted jobs in advertising. And all the resources that go with it. Travel, adventure. An international presence. I shouldn’t have to sell you on this. You are dying and going to advertising heaven.”

[Jim looks at Roger] “Buick.”

[Jim turns to Ted] “Ortho Pharmaceutical.”

[Jim looks to Pete] “Nabisco.”

[Jim turns to Don and whispers] “Coca-Cola.”

“You won. Take the rest of the day off. Pop some champagne.”

Season 7 Episode 13: “The Milk and Honey Route”

***SCENE 2 - Motel Coke machine**

Don got in his car and started driving West across the United States, without telling anyone. He hit car troubles somewhere in the middle of nowhere, and was stuck in a motel for a few days while a country bumpkin’ car shop repaired it. While Don is trying to settle up with the motel owner as he leaves, the motel owner is trying to get Don to stay and go to a fundraiser that evening. They’re standing on the motel office porch as the owner is fiddling with a vintage red Coke machine.

Owner: “You sure I can’t talk you into joining us tonight?”

Don: “I should get going.”

Owner: “Tell ya what. I’ll throw in the room tonight and I’ll give you another night if you fix the Coke machine.”

Don: “I don’t think I can help you with that.”

Owner: “I know you were right about your car. And Sharon said she caught you being handy.”

Don: “Don’t they fix it?”

Owner: “Well, they wanna give me a new one, but I like this one.”

[Don walks over to the Coke machine and stares at it, reminding him of his job he’s running away from at the moment.]

Season 7 Episode 14: “Person to Person”

*SCENE 3 - Don in California

Don makes it to California after finding out that his ex-wife and mother of his children, Betty, has terminal cancer. He’s a complete mess and drunk all the time. He meets up with Stephanie, the daughter of his long-time friend Anna, in Los Angeles. Stephanie is also battling some personal demons and drags Don along on a trip up the California coast to a retreat center. At the retreat there are holistic exercises and group therapy, and Don is not participating and stands on the side most of the time. Stephanie abandons him at the retreat. Battered and alone, he has an existential crisis and calls Peggy Olson, his longtime protégé.

Peggy: “What are you even doing?”

Don: “I don’t know. I have no idea.”

Peggy: “Look, I know you get sick of things, and you run, but you can come home.”

Don: “Where?”

Peggy: “McCann will take you back in a second. Apparently it’s happened before. Don’t you want to work on Coke?”

*SCENE 4 - Don thinks up the 1971 Coca-Cola Hilltop Ad

Don is in a really bad place. He's dragged to another round-seated seminar and hears a story from a man about how he's lonely and no one cares that he's gone. Don's hard exterior shell is broken and he hugs the man as they both sob.

In the final scene of the series, Don goes to a hilltop on the shore and does meditation with a group of eclectic people. The camera pans across their faces one by one as they "Om" in harmony. The final face is Don's. The camera zooms in to see his peaceful, smiling face. Music begins to play in the background as the video switches to the world famous 1971 Coca-Cola Hilltop Ad, which redefined the Coke brand and is still thought of as one of the world's greatest advertisements.

"I'd like to buy the world a home and furnish it with love. Grow apple trees and honeybees and snow white turtledoves. I'd like to teach the world to sing, in perfect harmony. I'd like to buy the world a Coke, and keep it company. It's the real thing, Coke is, what the world wants today, Coca-Cola, It's the real thing."

Analysis

Pre-Existing Brand Notions

As previously mentioned, Coca-Cola is one of the greatest brands in the world. For more than 80 years, it was considered the most valuable brand in the world, only to be eclipsed by a few technology companies in the early aughts. Still, with countless iconic commercials, campaigns, slogans and socially-relevant creations like the Coca-Cola Polar Bears, or being the reason Santa Claus is red, it is only natural that a show about advertising would feature Coca-Cola (Coca-Cola FAQ, 2016).

Coca-Cola's mentions in the show revealed what the writers of *Mad Men* had been doing over the course of eight seasons. It raised suspicion in the eyes of the viewer that Coca-Cola may in fact be paying for its spot in the show. This suspicion is not raised upon the first exposure to Coke, but rather they build as the exposures increase in the series. The first real mention of Coke, apart from

people drinking the occasional branded bottle of it in the office, is when Jim McCann mentions that Don could work on Coca-Cola in Season 7 Episode 11.

The second reference is when the motel owner tells Don to help fix his vintage coke machine. Don asks if Coke is supposed to replace it, and the owner says Coke wants to give him a brand new one, but that he likes the machine he already has because of the way it looks. In that one line of dialogue, the motel owner gives two positive reviews of Coke as a company, both of which feel disingenuous. Moreover, this is where the viewer begins to think about Coke as product placement, because the dialogue seems both unconvincing as well as a line from a Coke customer service representative.

In the last scene of the series Coke is meant to cement Don's legacy in advertising, as the creator of a famous ad that promoted both community around Coca-Cola and world peace. The ad was created by ad agency McCann-Erickson both in the show and in real life. Both the timeline and thematic elements fit the bill for Don to make this ad. However, it seems a little bit too good to be true. It frames the ending of the show as Don reaching this inner peace and utopia. As we've come to find throughout the show, it is "a study of happiness," which always proves to be temporary (Rizzo, 2015). This is what makes Don's riding-off-into-the-sunset ending a little bit unconvincing, based on his character and the show's past.

What's also notable is that Coke appears at the end of the series. This is important because viewers put much more weight on the final episodes in a television series than an episode in one of the middle of the series, because there will be no more episodes. Essentially, viewers are hanging on the edge of their seats for each line of dialogue. So while Coke does not have many product placements in the series overall, each exposure holds more weight based on its relative location in the series.

External Markers

After the episode aired, Don Draper's relationship with Coca-Cola became a talking point on the internet and in pop-culture. The image of Don smiling while meditating became a popular internet meme representing "true happiness" and remains so to this day. It also sparked many conversations around the finale of the show relating to the Hilltop Coke ad, as well as the way creator Matthew Weiner ends this epic television series.⁷ In 2007, Weiner's other famous show, *The Sopranos*, ended ambiguously, cutting to black in the middle of a scene. Whether good or bad, there was significant conversation around the final episode. One Ad Week writer wrote:

"Allowing the show to use the spot proved to be a good move for both Coca-Cola and McCann on social media. According to Amobee data, in the three hours following the finale, there were 21,204 tweets around Coca-Cola and 2,925 around McCann" (Monllos, 2015).

The problem with this argument is that Monllos implies all tweets and mentions are good ones. This goes back to the theory that there's no such thing as bad publicity, which in the cases of British Petroleum, Michael Vick, Cecil the Lion, and the Los Angeles Clippers, has proven to be untrue. The night of the final episode, Twitter was filled with swarms of tweets reading "Coke ruined Mad Men" and "Product Placement is ruining television." In fact, the social media response from that night and the days following is what inspired this study. To the average reporter, it may seem that Coke being placed in the end of the show was a happy ending. However, a person who has watched *Mad Men* all the way through the epic journey of the nearly ten-year series might say otherwise.

Research Based Conclusions

"All art is propaganda."

W.E.B. DuBois

Positive attitudes toward a brand disappear when a "persuasive intent prime precedes the placement." (Cowley, Barron, 2013) This means that if the viewer can tell that a brand is trying to sell

itself as positive; they will turn off interest in the form of entertainment, because they no longer view it as entertainment if it looks like an advertisement. This is a sensible conclusion for many reasons. No one wants to watch a show that is made to persuade a viewer to feel a certain way about a certain brand. Or more simply put, no one wants to watch commercials all day. However, this begs the question; does all art/entertainment persuade a viewer to feel something?

The difference in propagated advertising is that the economy of the intent is revealed. In a painting for example, the composition of the work might make a viewer feel something like melancholy or happiness through their experience with the piece. However, in advertising, the viewer is made aware that the producer is trying to force them to feel a certain emotion about a brand. The way Coca-Cola was presented at the series' end, the viewers were made aware that Coca-Cola, and not the organically written plotline of *Mad Men*, was prescribing positive Coke messages to the show, thereby ruining the form of entertainment viewers had previously appreciated. Moreover, based on this analysis, viewers could extrapolate the Coke experience to the previous seasons and products of the show, enabling them to recognize that other brands had been doing the same thing.

Coke was the only brand that did not allow the writers of *Mad Men* to say anything negative about the brand. Another study states that embedded advertising is most effective when it does not directly promote the brand, but rather presents a qualified argument for the brand, which includes both positives and negatives (Teurlings, 2011). This may be hard for a company paying for an advertisement to understand, but based on Teurlings' findings, a brand is better served by letting writers say bad things about the brand within a form of entertainment media. This is a wink to the economically minded viewer that the brand is not controlling the plotline of the show. The aforementioned, 'Why I'm Quitting Tobacco' Lucky Strike episode is a good example of a way to veil product placement from the viewer. It's hard to believe Lucky Strike would pay for such a negative letter to be associated with their name, but in reality, it was more of an attack on tobacco in general and did not specify any reason Lucky Strike specifically was bad.

On the other hand, Coca-Cola had no negative statements said it, whereas Jaguar rarely had a positive brand image. Even the most popular brands in the preceding seasons had something negative said about them. This is why any viewer who watched all seven seasons of *Mad Men* would recognize that reviews of Coke were overwhelmingly, albeit suspiciously, positive. Perhaps ironically, this oversaturation of positive sentiments about the final brand in the series make the viewer takeaway negative, as for the first time in *Mad Men*, a brand was portrayed as product placement rather than as simply an historical fiction of the brand.

Conclusion

This research had two main objectives. Firstly, to analyze which brands benefited and which suffered, respectively, for their participation in the plotline of the show. Secondly, this analysis serves as a case study revealing best practices in product placement within television entertainment programs.

To summarize brands which benefitted and suffered placement in *Mad Men*, this study revealed that Lucky Strike Cigarettes and Hilton Hotels had a net positive brand sentiment, whereas Jaguar Cars and the Coca-Cola Company had a net negative brand sentiment from frequent *Mad Men* viewers. Positive brand sentiment can be best explained by Teurlings 2011 study, which purported that placements of brands within entertainment media are perceived more positively if they are deeply ingrained within the entertainment rather than blatantly displayed as advertisements. This theory applies in the placement of Lucky Strike Cigarettes and Hilton Hotels, as well as Jaguar Cars. While viewers did not receive Jaguar well as a brand, the placement in the show was received well, due to the nature of consistent negative sentiments from characters in the show. Conversely, Coca-Cola's placement was actively viewed negatively, as viewers were able to perceive that it was a blatant product placement.

The negatively perceived brands can be best explained by Russell et al.'s 2013 study, which found viewers tend to align their attitudes toward a brand to match those of the characters. This can

be seen most prominently through the placement of Jaguar, as the characters did not believe the Jaguar Cars were a quality product. Moreover, the associated characters made immoral decisions, allowing the viewers to draw associations between the perceived low quality product with the low moral compass of the company employees.

Mad Men serves as a unique case study in the world of product placement. Regarded by some as one of the greatest shows in television history, nominated for 116 Emmy Awards and winner of 16, *Mad Men* offered ultimate primetime showcasing for the brands which were placed into the show. This yielded an unprecedented and unique form of sales-driven messaging explored through this study. Moreover, this model will likely be used in entertainment media for years to come.

Appendix

List of Characters

While not comprehensive, the following lists characters critical to the brands analyzed in this study.

Also note that these descriptions change as the timeline of the show progresses.

Don Draper - protagonist and creative director at *Sterling Cooper (...Draper Pryce)*. Don is a copywriter and genius wordsmith who periodically struggles with issues like alcoholism, marital infidelity, a troubled past, and loneliness.

Roger Sterling - the 'Sterling' in *Sterling Cooper (...Draper Pryce)*, Roger is the CEO of the agency as well as a talented account man, a manager of the agency's clients. Sterling's most important role is the management of Lucky Strike Cigarettes, an account that he inherited from his father.

Peggy Olson - a talented young female copywriter and Don's protégé, who struggles for respect in the workplace as a woman in a male-dominated profession.

Pete Campbell - a young account man who, while talented at his job, finds his American Dream wife-and-kids lifestyle still somehow dissatisfying.

Bert Cooper - Co-founder of Sterling Cooper, with Roger's dad. Mainly a money monitor, who is not deeply involved in day-to-day operations. Bert is an occasional business/career adviser to Don.

Joan Harris - an intimidating, attractive, powerhouse woman who manages all staff and day-to-day operations of the agency.

Lane Pryce - a British accountant who manages payroll and all money in *Sterling Cooper*.

Michael Ginsberg - a young, loud and uniquely talented Jewish copywriter acquired late in the series to work on the creative team.

Conrad Hilton - eccentric non-fictional founder and CEO of Hilton Hotels, who, in the show, develops a relationship with Don.

Lee Garner Jr. - Lucky Strike Cigarettes Executive, who develops a close relationship with Roger Sterling. Like Roger, Lee inherited his job from his father.

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